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Anti-Refugee and Immigrant Representation in Three German Online Illustrations

ANTI-REFUGEE AND IMMIGRANT REPRESENTATION IN THREE GERMAN ONLINE ILLUSTRATIONS

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ABSTRACT

Social criticism is often showed in various forms, one of it is through an illustration. Thus, many people ultimately poured their aspirations, criticism and even innuendo into a drawing. The easy access to the internet today also makes the illustrators take part in doing literary works that are published online. Through the semiotic theory of Ferdinand de Saussure, this paper analyses three online illustrations made by German cartoonists and illustrators; Schwarwel, Harm Bengen, and Freimut Woessner. These three corpuses are published online through their website. The result of this research indicates that the illustrations by Schwarwel, Harm Bengen, and Freimut Woessner represent a rejection of German refugees and immigrant in the political, educational and social sphere.

Keywords: Internet, Illustration, Immigrants, Refugees, Representation, Rejection

ABSTRAK

Kritik sosial sering kali dituangkan ke dalam berbagai macam bentuk media, salah satunya bentuk ilustrasi. Berangkat dari hal tersebut, banyak orang yang pada akhirnya menuangkan aspirasi, kritik bahkan sindiran kedalam sebuah gambar yang memiliki makna tersendiri. Kemudahan mengakses internet pada dewasa ini juga membuat seniman turut membuat karya sastra yang dimuat online dan disebarluaskan dengan mudah. Melalui teori semiotik oleh Ferdinand de Saussure, analisis ini dilakukan pada tiga buah ilustrasi online yang dibuat oleh kartunis dan ilustrator Jerman yaitu Schwarwel, Harm Bengen dan Freimut Woessner. Ketiga ilustrasi yang menjadi korpus dalam penelitian ini dipublikasikan secara online lewat situs pribadi mereka. Hasil penelitian dalam bentuk deskriptif kualitatif ini menunjukkan bahwa ilustrasi karya Schwarwel, Harm Bengen dan Freimut Woessner merepresentasikan penolakan terhadap pengungsi dan imigran di Jerman dari ranah politik, pendidikan dan masyarakat umum.

Kata kunci: Internet, Ilustrasi, Imigran, Pengungsi, Representasi, Penolakan

A. INTRODUCTION

There are many social problems devoted into illustrations, and they have implicit meanings which of them are the problem of refugees and immigrants' arrival in Germany. The emergence of this problem began with the collapse of Germany after being defeated in WWII and its surrender to the allies. This resulted in the death of thousands of German populations at war, in specific the men. However, under the governance of Chancellor Friedrich Ebert, Germany was capable of resurrecting its economy and advancing its industries. Germany achieved the victory lesser than ten years. The rise of the German economy in this short time has eventually been known as *Wirtschaftswunder* (economic miracle). In order to fixate the economy, German industries needed man powers to fill in the position of labors, specifically in metal and machine industries. Altogether with the Italian government, in 1955, the German government agreed to bring in Italian workers. The similar thing happened in 1960. At that moment, the German government was working with Greek and Spanish governments which were eventually followed by the Turkish government in one year later. Those foreign workers were called *Gastarbeiter* or guest workers who eventually settled in Germany for starting the better life (Agoesman, 2010, p. 655).

This has continued until now. According to the Federal Bureau of Statistics of Germany, 10,6 million foreigners are having settled in Germany until the end of 2017, and the population has increased to be around 388.000 people per year. Now, one of the influential factors which cause the rise of the population of foreigners in Germany is that they come for not only working but also living there. Through the firm statement of Chancellor Angela Merkel "*Wir schaffen das!*" (We can do it) when Europe underwent the economic crisis and immigrant crisis in 2015, Germany brought one million foreigners as asylum seekers. In the article of Fauzi Firmansyah titled *Implikasi Kebijakan Penerimaan Pengungsi terhadap Pembentukan Pandangan Baik bagi Jerman dan Eropa* states that German government has also facilitated the refugees in the process of immigration so that they will be easier to come to Germany. The flux of refugees' arrival with a short time has created prejudice and negative stereotypes when they live in the community. One of the prejudices towards the immigrants is their purpose of exploiting prosperity system, yet the existence of immigrants, in reality, benefits Germany in its economy ("Migration history", 2015).

The sentiment does not only happen in the society, but also in the internal party CDU which is led by Angela Merkel. The political maneuver "*refugees welcome*" has brought about the dispute between the pro and contra sides and has caused a threat from CSU to bring Merkel to the constitutional court regarding *fluechtlingspolitik/ refugee's politic* ("CDU-Treffen", 2019). According to Borneman and Ghassem-Fachandi (2017), the existence of political *talk show* and the conversation via social media like Google, Twitter and Facebook also create *Stimmung* or political mood. Facebook is one of the popular social media because of its easy use where the writers and readers can interact with each other directly. The interaction among readers can be done as a means of socialization between writers and readers, and it can be published in the open or closed

groups and personal conversation through *inbox* (Rahman, 2017:9). Through social media, people can devote their mood and even opinions in their accounts through the form of writing, audio visual or pictures. This phenomenon is one of the factors in triggering the emergence of literary works or online illustrations in Germany which contains critiques or satire towards the conflict which is allegedly brought by immigrants. According to Harriet E. Green and Rachel A. Fleming-May in the article of Rahman titled *Humanities Librarians and Virtual Verse: Changing Collections and User Services for Online Literature* (Rahman, 2017) contend that the publishing of digital literary works has developed vastly. Currently, there are almost 300 programs of creative writing that have been accredited in the universities, and North America Universities where the students and lecturers have shifted to online publishing works as an authoritative source for literary works.

People's creativity and the accessibility of the Internet make artists more creatively get involved in online literature, one of which is Thomas Meitsch. Thomas Meitsch or known as *pseudonym* Schwarwel is a German man who was born on August 23rd, 1968. Besides being an illustrator, he is also a graphic designer, a cartoonist, a director, an art director and an artistic staff from the comic publishing company, Extrem Erfolgreich Enterprise (EEE), Leipzig (Schwarwel, 2018). Even though *fluechtlingspolitik* is not the only theme which is featured in his works, Schwarwel is one of the illustrators from Leipzig who is known for his works that are often published in several newspapers and online media where his political cartoons appeared. He also published several books containing his collection of illustrations (Torstenreitler, 2018). Other Illustrators who will be discussed are Harm Bengen and Freimut Woessner. Bengen is a German cartoonist who features the topic of daily life, satire, erotic, and persiflage into his identical works whose themes are usually humor and realistic. His political cartoons are also published in daily newspapers and his official website ("Der Zeichner des Piraten", 2010). Different from the two previous figures, Freimut Woessner is a cartoonist from Berlin who was born in Austria. He is known for his works and photo montage in *zitty*, *Eulenspiegel* and *taz* which were published in Germany, Austria, and Switzerland. Although one of Woessner's main topics is about education, he is also active in making political illustrations on his official website (Peter-Lenne-Schule, 2011). He won the third position in the competition of *Deutscher Preis für die politische Karikatur* which was awarded to German, Austrian, and Swiss cartoonists ("Deutscher Preis", 2013).

Online illustrations that are created by the three illustrators above are identical with the meaningful figurative language and pictures central to refugees and immigrants in Germany who increase each year, in specific after the year 2015. In reality, the move of refugees or immigrants to Germany is not an incredible journey. The presence and the rise of immigrants are rejected by many parties so that the rejection continuously appears and is represented by various reactions. The rejection of refugees and immigrants are appealing to be discussed because it has an essence which is capable of influencing a literary work so that it can talk about and describe this condition. Three corpuses from

different illustrators are believed to represent the concrete rejection which has been done by several layers of people in Germany. By understanding the problem, this research aims at analyzing the meaning that contains in the three online works of literature by Schwarwel, Harm Bengen, and Freimut Woessner. The three selected illustrations are based on the theme of refugees.

B. THEORY

In analyzing the meaning that contains in the three online works of literature, the theory that will be used is a semiotic theory by Ferdinand de Saussure which explains that this study discusses the role of the sign as a part of social life.

C. METHODOLOGY

The method that will be conducted in analyzing the works is a descriptive qualitative method where the writer does literature study through varying sources derived from the reference book, journals, and online articles.

D. DISCUSSION

1. The Rejection of Refugees in the Political Sphere in Germany

Refugee crisis was a term coined in 2015. This happened because of the conflict of the nations in the Middle East and North Africa which encouraged their citizens to go out of the countries in order to seek asylum. The United Nations reported that the war in Syria and Iraq, and the continuous violence instability in Afghanistan and Eritrea had resulted in a refugee crisis in Europe. This thing was caused by the close location among European nations to the conflicts in the Middle East and North Africa so that it makes Europe attracting to be a destination of the asylum seekers. The economy of Europe is relatively stable that also makes Europe be the most attracting option for the refugees to flee from the closest nations (Tomkiw, 2015). In the similar year, more than one million refugees and immigrants fled to Europe through the Mediterranean Sea. This showed that 84% of them who arrived in Europe were coming from ten biggest refugee countries in the world, and this strengthened UNHCR's assurance that most of refugees who arrived in Europe fled from war and persecution occurring in their countries of origin (Clayton, J./Holland, H. ; ed Gaynor, T., 2015). This is the part of the increasing immigration from other continents to Europe which was started in the twentieth century and has undergone rejection in many European countries (Marozzi, 2015).

Different from other countries in Europe, Germany opens its door to welcome the arrival of refugees ("Refugees welcome?", 2015). On August 31st, 2015, Chancellor Angela Merkel stated her firm remark "*Wir schaffen das*" (*We Can Do It*) which at the end, it triggered the influx of immigration in Europe. Angela Merkel has been appreciated and getting much reproach due to her decision to bravely open her nation towards the refugees from North Africa and the Middle East (Mushaben, 2017). In a journal titled *Motivasi Jerman Menerima Pengungsi Asal Timur Tengah Tahun 2015* by Zairani, it is

stated that the reason for Germany accepts the refugees because the sense of humanity is not completely true. Germany has experienced a demographic problem where the discrepancy between mortality and natality is huge. Moreover, life expectancy also increases. This has made Germany become the densest country which is dominated by the older population. Therefore, Zairani concludes that Germany needs refugees to rejuvenate the German population which is dominated by elders, and the arriving refugees are young and energetic people (Zairani, 2016, p. 12). This firm statement is not only said once, but Merkel also continuously says, and this causes anger among her opponents and even the members of her party (Delcker, 2016). Daily online newspaper *Frankfurter Rundschau* October 15th, 2015 in Holmes and Castneda said that the members of CDU criticized her with the statement “So Charitable” and warned her that this refugee crisis is changing into a national disaster.



figure 1 by Schwarwel

In the illustration which was created by Schwarwel in 2016 and was published in his official website www.schwarwel.de, Schwarwel draws a woman with short blond hair and rose-colored suit who stands at the rightmost side of the picture. Furthermore, in the illustration with landscape-formatting orientation page, the woman is identified as Angela Merkel. Behind her, there is a white wall with the writing of *Wir schaffen das* (*We Can Do It*) on the top wall side above Merkel's head. Apart from the figure of Angela Merkel, there are other five adult men standing on the right side of Merkel and facing the wall. Three out of the five men are identified to be the members of the parties, such as AfD, CSU and *die Linke* because, on their back, it is written the name of the parties altogether with their symbols. The three parties are portrayed to wear nice suits, and they have a half-bald head. In addition, a man from AfD party is in the middle seen to stand on the shoulder of two men from CSU and *die Linke* parties so that he can reach the writing *Wir schaffen das* which are written on the top of the wall, and he continues the sentence with one word that is written using capital letters.

The addition of the word is also written using a different font from other words which shows its firm sense. The word written by AfD party is *NICHT* (*No*). The other two men are also illustrated to face the wall on the leftmost side, and on the left side of the three party members, there is one person identified as an ordinary person. The man on the leftmost side from the party members is portrayed to be crook-backed who rises

his two hands as if he supports what is written by the members of AfD party while holding a staff with an elegant suit and Pandora hat. Having seen his suit, in specific the staff that is held by him and his body posture, Schwarwel illustrates that he is an old man. Moreover, the man in the rightmost part of the picture also raises his two hands with a bottle containing burned wick on his right hand. Compared to the other four men, he wears casual clothes. Additionally, he wears baggy trousers with pockets and a loose jacket with a hoodie. From the illustration of his clothes and gesture, the man seems younger than other men.

On the leftmost part of the picture, Angela Merkel is facing the front. Merkel is portrayed to stand still while looking at the five men on her left side and closing up her palms by facing them down. From the six figures on the image, only Merkel's facial expression is shown. Her face and gaze look cynical. She does nothing besides standing still while looking at what her party members and people are doing. While reading it thoroughly, the writing on the wall becomes *Wir schaffen das nicht* (*We Can Not Do It*). The sentence refers to Merkel's policy to bring in refugees to settle in Germany. The illustration proves that according to Schwarwel, there are not only her opposition parties but also her people disagreeing with her policy. Besides, the youngsters and elders do not agree towards the arrival of refugees who eventually reside in Germany.

Through semiotic theory by Saussure, it can be proven that Schwarwel shows the signifying (*signifiant*) and signified (*signifie*) in his illustration which is the writing *Wir schaffen das NICHT*. These signs give the meaning to the writing that the capital word NICHT emphasizes the disagreement of people and politics in Germany toward the arrival of refugees. The signifying is confirmed by the illustration of the two men who are identified to be the ordinary people and throw the euphoria supporting the sentence. What is more, the member of AfD party is portrayed to stand on the shoulders of the other two party members from CDU and *die Linke* to write the word *NICHT* so that he can reach and continue the sentence *Wir schaffen das*.

Through the signifying, Schwarwel illustrates that AfD is the party which disagrees with the coming of refugees to Germany by positioning the party to be the man who is writing the word *NICHT*. The illustration that AfD is stepping on CDU and *die Linke* parties indicates that CDU and *die Linke* are the parties which support AfD to show their disagreement. The presentation of *signifiant* in this illustration is described vividly and implicitly by Schwarwel, and it seems to loudly tell Merkel's oppositions and people that they disagree with their chancellor's policy. In reality, AfD is known as a right-wing populist party which resists the refugees and immigration (Greven, 2016, p. 4). AfD was established in 2013 as a reaction towards the Europe crisis. The elements of anti-immigrant in the party have been extreme since the first time that the party was founded (Greven, 2016, p. 2).

In the journal of Novegian Sunaryo titled *Pencabutan Hak Istimewa Dalam Kebijakan Welcome Refugees Oleh Pemerintah Jerman Pada Tahun 2016* states that Merkel's policy in welcoming the refugees with open hands and her urge that Germany can handle the coming of 1,1 million immigrants in 2015 and even more significant in

2016 have troubled regional government and have broken the right-left coalitions apart. Even, the head of Christian Social Union (CSU), Horst Seehofer, threatens to sue the government if Germany does not attempt to drive away the flux of immigrants (“Kelompok Anti-Islam Jerman”, 2015). In a journal titled *Pencabutan Hak Istimewa Dalam Kebijakan Welcome Refugees Oleh Pemerintah Jerman Pada Tahun 2016* in 2016, it was said that the government argued that the policy created by Angela Merkel was harmful because of the flux of many refugees who will hamper the economy of Germany, such as financing their living, providing decent facilities, and so on. Practically, Germany has spent much money on supporting and facilitating the refugees. From 2016 to 2017, Economic Research Institute in Cologne–IW city has calculated that the government of Germany need to budget more than fifty billion Euro or equivalent to 750 trillion Rupiah to finance the residence, food, German course fees, and allowance for each individual (“Ketika Rakyat Jerman”, 2016). Through Schwarwel’s illustration, the writer concludes that the portrayal of the rejection in the illustration occurs from not only her opponent by also her party in the government. It is presented by adding the word *NICHT* which eventually changes the overall meaning of Angela Merkel’s policy from “We Can Do It” to “We Can Not Do It” to overcome the problem of refugees in Germany. The sentence is written by the figures of government and supported by the figures of civilians.

2. The Depiction of Rejection in German Society

Shifting from people's response to the refugees, in a journal titled *The concept of Stimmung. From indifference to xenophobia in Germany's refugee crisis* which is written by Borneman and Parvis Ghassem-Fachandi explains that in 2015, three events eventually changed people's *Stimmung* or mood. The mood is portrayed well to Angela Merkel and immigrants. The first event happened when Angela Merkel met an adolescent refugee from Palestine, namely Reem Sahwil in July 2015. In their conversation, Sahwil who spoke in German told his fear towards deportation. Followed by Sahwil's tears, German people who were watching the program experienced the change in moods which shifted from being ignorant to ambivalent. Borneman and Fachandi also revealed that the occurrence in September 2nd, 2015 where the photos of three-year-old Syrian refugee named Aylan Kurdi died on the seashore went viral. Also, the photo had made public moods from ambivalent to xenophilic which caused concern among German people. In the night of 2015 new year, German women experienced sexual abuse in Cologne which resulted in a severe impact on the public mood of Germans. The change of *Stimmung* eventually happened again which shifted from xenophilia to xenophobia. The fear towards the refugees or xenophobia is central to Muslim man’s sexual aggression (Borneman and Fachnandi, 2017, p. 110). It was reported that ninety German women denounced robbery and sexual abuse in the night of 2015 new year outside Cologne Cathedral (Sari, A.P., 2016). The happening sexual aggression was massive because it was done by a group of men who were identified to be Arabian-look or North African-look told by the head of police officer in Cologne, Wolfgang Albers. One of the victims said that a group of men who struck her was foreigners (“Korban Pelecehan”, 2016). The sexual aggression in Cologne has added the list of reasons for which they reject the refugees in Germany.

On January 5th, 2016, people went on strike. The demonstration was done by hundreds of people in front of Cologne Cathedral bringing banners which contained many statements blaming on Merkel's decision to bring in refugees to Germany. This was abused by right-wing extremists and conservative groups to shift public opinion about refugees ("Kasus pelecehan, 2016). The demonstration was not the first action done to be against the refugees and immigrants. PEGIDA (*Patriotische Europäer gegen die Islamisierung des Abendlandes/ Patriotic Europeans Against the Islamisation of the Occident*) even celebrated its first anniversary in 2015 by performing a demonstration and expressing anger over the decision of the German government who welcomed the immigrants from the Middle East ("Kelompok Anti-Islam Jerman", 2015). PEGIDA is a campaign group for European right-wing movement which was worried about the influx of Muslim immigrants in Germany (Armandhanu, 2015). The emergence of PEGIDA was directly responded by the German government, as follows:

The existence of PEGIDA which was founded in October 2014 resulted in criticism and a huge contra-demonstration. The German political heads including President Joachim Gauck and Chancellor Angela Merkel warned that the protest done by PEGIDA represented *xenophobia* and racism. The success of PEGIDA as an organization with its members is believed to be rooted from broad dissatisfaction over immigration policy in Europe which was followed by an increase of alienation towards political class ("Jumlah Warga Asing", 2018).



figure by Harm Bengen

The second picture is the illustration using landscape-formatting orientation page by Harm Bengen. The illustration was loaded on de.toonpool.com on July 28th, 2015. On the page, it was titled *Sicheres Ankunftsland* or translated into "The Safe Country of Destination." In this illustration, Bengen portrays the unintended encounter between a group of protesters whose members are five people and a refugee family who consists of father, mother, and a little daughter. The family in the illustration is projected as a Muslim family. This can be identified from the hijab worn by the mother who is holding two handbags standing behind her husband. The figure of the father in this illustration is described to hold a wooden stick with a fabric package and to hold his daughter beside him with his left hand. The figure of a little daughter is presented to have an equal height to her parents' thighs. Then, she has two ponytails with a small doll held on her left hand. Bengen illustrates the figure of the mother, daughter, and father with their simple luggage.

There is no suitcase, only a small fabric package held by a wooden stick and a doll on the daughter's left hand. The refugees who departed from and arrived in Germany did not have a safe journey. Reported from an article in CNN in 2015, it was said that Syrian people fled from their country by a small boat along with other tens of people without adequate safety procedures. The journey was started from the Aegean Sea to Greece from Turkey. Afterward, they went to Lesbos island and continued their journey by ferry to Athens. Then, they went to the border of Macedonia by train, and they continued their journey by renting a bike or walking. The unhappy journey was experienced by not only Syrian people but also all asylum seekers in Europe. The illustration is showed by Bengen that in the journey, they could not bring any luggage. Also, they only bring small fabric packages. Moreover, they are also illustrated to be walking which Bengen creates an impression that they have already arrived in Germany. They turn to the protesters beside them with a shocking expression. With wide-open eyes, the mother said,

“*Gilt Deutschland eigentlich als sicheres Ankunftsland?*”
“Is Germany considered to be the safe country of destination?”

The sentence is asked by the mother as a response of what her family sees. The five demonstrators beside them seem to insult and yell at them. Three out of five demonstrators are described with a wide-open mouth and eyes so that it indicates that they are madly shouting. On the left side of the protesters, it is portrayed that there is an adult woman with blond hair and red blood-colored lipstick wearing pink clothes. While shouting, she is also pointing her hands to the Muslim family. There is an adult man with a bald head beside her. He is illustrated to open his mouth and wear a black t-shirt with boots and striped trousers like army's one. There are tattoos on his right arm. Behind the man, someone is standing whose sex is unidentified. The body of this person is seen to be covered by other protesters since he/she is standing at the back. Something that precisely describes this person is that he/she is wearing Pandora hat and eyeglasses. He is also featured to be shouting. Something prominent from this person is that his right-hand gesture is like Nazi's salute, and the left hand is holding a board written “*Raus!*” or “Out” in English. A man is wearing a masker which is covering half of his face in front of the unidentified person. He is also illustrated to wear a jacket with a hoodie covering his head. Different from the other three protesters, he does not show anger on his facial expression. However, he only holds in a fist as if he is ready to punch. On the right side of the illustration, the last demonstrator is drawn. Additionally, he is wearing a blue cap and a hoodie jacket with long jeans. He is also wearing sunglasses and is holding a baseball bat on his right hand.

The writer analyzes that Bengen depicts the five demonstrators as the members/supporters of PEGIDA. It can be proven using semiotic theory with the concept of *signifiant* and *signifie* by Ferdinand de Saussure. *Signifiant* or signifying indicates that the group of demonstrators come from PEGIDA which does not favor the arrival of Muslim refugees. It is depicted through angry facial expression, pointing hands, and

board written “*Raus!*” followed by the exclamation mark. Furthermore, one of the demonstrators is making a move where he raises his right hand and slightly tips it up to the right side. His right hand is a sign that he makes a salute move which is usually done by Nazi. In an article from Deutsche Welle in 2014, the chairman of the council, Josef Schuster, argued that PEGIDA was a coalition of neo-Nazi, right-wing parties, and German people thought that they could freely express racism and xenophobia. Schuster also contended that PEGIDA was “a hazardous movement.” The expert of security in Germany also announced that there are hidden neo-Nazi groups behind the movement like PEGIDA (“German Council of Jews”, 2014). From the assumption which PEGIDA consists of German people with the ideology of racism and neo-Nazi, the writer accepts a concept or construction that the group of demonstrators, who is illustrated by Bengen, is the group of PEGIDA. Semiotic theory *signifie* and *signifiant* can also be attested in the word “*Raus!*” („Out!“) and “*Gilt Deutschland eigentlich als sicheres Ankunftsland?*” (“Is Germany considered to be the safe country of destination?”). The figure of the mother can utter it because there is a concept in her mind that Germany is a safe nation. On the contrary, the protesters can say the word “*Raus!*”(*Out*) because the construction of refugees and immigrants who come to their country is something that they disagree. The two utterances are a reciprocal response towards what each figure is viewing.

Through the second illustration, the writer concludes that Germans are much reactive towards the arrival of refugees. The rejection in this illustration is lively depicted. It is conceived from the depiction of a refugee family who has already arrived in Germany and is directly blocked by the demonstrators. Different from the first picture, this illustration by Bengen portrays the more profound rejection. It is through not only utterances, but also the facial expression of the demonstrators, and even the gestures and attributes that they bring. Additionally, the rejection in this illustration is showed as a threat of violence for the refugees. The distinction of the first illustration is seen through the depiction of the figures. The second illustration presents the figure of refugees so that the rejection is depicted through people’s reaction while encountering the refugees. Bengen in his illustration portrays a clash from the two sides so that it can be directly depicted how the response of rejection is taken by the protesters. Two figures of people in the first illustration are reflected in the attitude of demonstrators in the second illustration which rejects the arrival of refugees.

3. The Rejection of Immigrants in the Educational Sphere

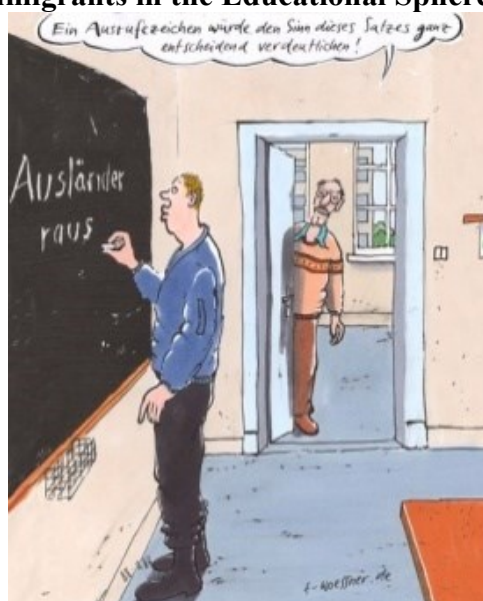


figure 3 by Freimut Woessner

The last illustration is created by the illustrator, namely Freimut Woessner whose work is retrieved from his official website, f-woessner.de. The illustration uses the portrait-formatting orientation page whose setting is in a school classroom. It can be proven from the portrayal of a room where there is a blackboard with white chalk held by a figure. There is also a brown wooden table depicted on the bottom right of the picture. The blackboard, the chalk, and the wooden table are associated with a classroom nuance where the three things are commonly found in the school. In this illustration, Woessner portrays two figures of people. Additionally, the first figure is a man standing in front of the blackboard while holding white chalk. Physically, he has thick blond hair and fair complexion. The young man is wearing long black trousers with boots and a casual men's blue jacket which has a pocket on its sleeve. In front of him, there is a writing "*Ausländer raus*" meaning "Foreigners, out." Through a set of a classroom, the position of his right hand holding chalk on the blackboard, something he is writing, and the depiction of his physical appearance seem to prove that he is still young. Besides, this makes the writer accept the construction that he is a German-born student. Even though the figure of the student is depicted from his side, his facial expression is still visible. His eyeballs are moving to the top side of his eyes with a closed mouth. This indicates that he is thinking of something. From the right side, there is a door illustrated. The door is portrayed to be open and have light blue sills. Outside the classroom, there is a man who is the second figure in this illustration. He is standing while tipping his body up which indicates that he is peeking. Only a half of his body is visible. He is described to be bald, have a mustache and fair complexion, and wear eyeglasses. He is wearing a light brown sweater with dark brown trousers and brown shoes. From his facial expression and physical appearance, the man looks like an older person. In the illustration, the old man says,

“Eine Ausrufezeichen würde den Sinn dieses Satzes ganz entscheidend verdeutlichen!”

“ An exclamation mark will create a clearer meaning for this sentence!”

The sentence is uttered by the second figure. Through the setting, physical appearance, imperative sentences that he is saying, the writer creates an assumption that he is a teacher. He has a flat facial expression like someone who gives a regular order as if there is nothing wrong from the sentence that he is saying. Freimut Woessner is an artist who pays attention to education, and he often takes the theme in his work. Through his illustration, as if Woessner describes that a teacher also has a role in leading hatred towards refugees to his students. He does not need to go on strike to drive away the refugees using a board of writing in order to make others see it. The activity can be done in the class, where German-born students and immigrant students go to a similar school. Through his work, he talks about how the refugees in Germany have been discriminated in the educational institutions done by not only the students but also the teachers. Besides, the existence of the teacher in the school with a multicultural background is needed to increase the awareness of diversity. In a study titled *Sozialwissenschaftliche Analyse des Forschungsstands zu Diskriminierung im vorschulischen und schulischen Bereich* (Social science analysis of the state of research on discrimination in preschool and school settings) conducted by *Antidiskriminierungsstelle des Bundes* (ADS), presents that discrimination in the educational system is a concrete phenomenon and can be attested. The primary cause of discrimination is a country of origin. ADS in Spiegel Online August 13th, 2018, said that the research showed every four out of five immigrant students felt discriminated and underwent violence because they came from Turkey or Arabian countries. The total of immigrant students has increased since 2015. Based on the data retrieved from Statistisches Bundesamt, until 2018, one out of ten students in Germany is an immigrant (“Jeder zehnte“, 2018). Based on the interview done by Martin Spiewak, an editor in the department of education in Zeit Online, to the *Sachverständigenrat deutscher Stiftungen für Integration und Migration* (German Advisory Council for Integration and Migration) showed that one out of three teachers who were interviewed said that they would not send their children to school where there were many Muslim students. The researcher also said that teachers had created a negative generalization about Muslim. Besides, younger teachers are more tolerant than older teachers.

The writing *Ausländer raus* (Foreigners, out) on the blackboard is the signified which is, then, responded by a teacher who orders his student to add an exclamation mark to clarify the meaning. According to KBBI, the exclamation mark is used to express statement, exclamation, or command which describe strong seriousness, distrust, and sense of emotion. Through the semiotic theory of *signifie*, it is proven that Woessner receives an impression in his mind while reading the writing that the order of driving away the immigrants has to be firm. The addition of the exclamation mark in *Ausländer raus* is also *significant*. Semiotic theory of *significant* can also be proven through the utterance of the teacher as the response towards the signifying and signified.

All in all, the illustration tells about how a teacher in a school rejects the immigrant students. The teacher orders the German-born student with blond hair and fair complexion to write a sentence of driving away the immigrants with an exclamation mark on the blackboard. The writing must be read by other students, in specific those whose background is immigrant. In this illustration, the teacher shows rejection towards the immigrants or written as *Ausländer* (foreigners) by a student. The difference of this picture from the two other pictures is that the rejection is referring to the immigrants who go to a school where the rejection occurs in the educational institutions with a teacher and a student as the doers. The illustration wants to portray that the hatred towards the refugees and immigrants happens not only in the political sphere but also in the broad community like the first and second illustrations. Ironically, the discrimination is even a threat in schools. The discrimination received by immigrant students is the inevitable reality in schools.

E. CONCLUSION

The illustrations by Schwarwel, Harm Bengen, and Freimut Woessner loaded on their official websites are portrayed that the arrival and the presence of refugees and immigrants undergo rejection from several parties. The illustration by Schwarwel depicts how the political sides disagree with Angela Merkel's policy to bring in refugees from other countries to stay and settle in Germany. This is indicated from the depiction of party members who continue the sentence of Angela Merkel "*Wir schaffen das*" (We can do it) written on a white wall with the word *NICHT* (We cannot do it). Different from Schwarwel, the illustration by Harm Bengen shows the rejection done by people while going on strike against the arrival of refugees. The threat made by the demonstrators is also obvious through their gestures and their saying. Moreover, the rejection and discrimination toward the refugees and immigrants also happen in educational institutions. This is featured in the illustration by Freimut Woessner, which depicts a teacher who orders his student to write "*Ausländer raus!*" on a blackboard in a class. In conveying the meaning of the three illustrations, Schwarwel, Harm Bengen, and Freimut Woessner describe what is happening in Germany. The utterances in the illustrations are also the sentences which are often said by German people to the refugees and immigrants.

Indeed, not all Germans reject the presence of refugees. Also, many people are supporting and helping the refugees. The illustrations regarding the topic will be very riveting to discuss. The result of the study about this portrayal of rejection can be made a starting point to compare how the supporters of the refugees present it in the illustrations.

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